

## PART II.

## I. THE DREAM OF THE WORLD WITHOUT DEATH.

"Songs of Corruption, woven thus,  
With tender thoughts and tremulous,  
Sitting with a solemn face  
In an island burying-place,  
While weary waves broke sad and slow  
O'er weedy wastes of sand below,  
And stretch'd on every side of me  
The rainy grief of the gray Sea."

Lento misterioso. ♩ = 54.

THE WATCHER AT THE DEATHBED.  
Baritone Solo.

*p molto tranquillo quasi Recit.*

If thou art an An-gel, Who hath

seen thee, O Phantasy, brooding Over my pale one's sleeping?  
*a tempo rall.*

*lunga*

21 Poco più adagio. ♩ = 44 or ♩ = 88.

*pp*

In the dark - ness I am list' - ning For the

*sempre pp*

rustle of thy robe; \_\_\_\_\_ Would I might feel thee breathing,

*pp*

Would I might hear thee speaking, Would I might on - ly

*pp*

touch \_\_\_\_\_ thee By the hand! The

*p*

$\text{♩} = 44.$

*quasi Recit. tranquillo*

22

sound of my weep-ing Dis - turb - eth her not; *a tempo*

Thy shadow, O Phan-ta-sy, Li-eth like moon-light Upon her

*Poco più mosso. ♩ = 62.**molto espress.**molto accel.*

features, What art thou - Art thou God's An - gel? Or art thou on-ly The

chill - y night-wind, Steal - ing downward From the regions where the sun Dwelleth a-

*poco rit.* **23** Adagio, Come I. ♩ = 44.

-lone with his shadow On a waste of snow?

*p quasi Recit.*

Art thou the wa-ter or earth?

*a tempo*

*pp quasi Recit.* *f* **Più vivo.**

Or art thou the fa-tal air?— Or art thou on-ly An

**Più lento.** *molto espress.* *f* *dim.* *p*

ap - pa-ri-tion Made \_\_\_\_\_ by the mist Of mine own eyes weep-ing?

## 24 Adagio, Come I. ♩=44.

Piano introduction for 'Come I'. The music is in G major, 4/4 time, and Adagio tempo. It begins with a piano (pp) dynamic. The right hand features a triplet of eighth notes (F#, G, A) followed by a half note (B), then a half note (C#) and a quarter note (D). The left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord of G major.

Tenor Solo. *Molto lento.*  
*p quasi Recit.*  
 Now, sitting by her

Tenor solo and piano accompaniment for the first line of the song. The tempo is 'Molto lento'. The tenor part begins with a piano (p) dynamic and a 'quasi Recit.' (quasi recitative) style. The piano accompaniment features a 'rall.' (rallentando) section and a 'pp' (pianissimo) section. The music is in G major, 4/4 time.

side, worn out with weeping, *a tempo* Be-hold, he fell to

Tenor solo and piano accompaniment for the second line of the song. The tempo changes to 'a tempo'. The tenor part continues with a piano (p) dynamic and a 'Recit.' (recitative) style. The piano accompaniment features a 'pp' (pianissimo) section. The music is in G major, 4/4 time.

sleep, and had a vision.

Tenor solo and piano accompaniment for the third line of the song. The tempo is 'a tempo'. The tenor part begins with a piano (pp) dynamic. The piano accompaniment features a 'p' (piano) section and a 'pp' (pianissimo) section. The music is in G major, 4/4 time.

Molto maestoso e sostenuto, quasi adagio.

Soprano.

25

*f*

The Mas - ter

Alto.

*f*

The Mas - ter

Tenor.

*f*

The Mas - ter

Bass.

*f*

The Mas - ter

Molto maestoso e sostenuto, quasi adagio. ♩ = 56.

25

*mp**cresc.**f**sf**f marcato*

on His throne — Openeth now the seventh seal of won-der, And beckoneth

on His throne — Openeth now the seventh seal of won-der, And beckoneth

on His throne — Openeth now the seventh seal of won-der, And beckoneth

on His throne — Openeth now the seventh seal of won-der, And beckoneth

*sempre f*

*ff* back the an - - gel men *molto rit.* name Death. *ff a tempo*

*ff* back the an - - gel men *molto rit.* name Death. *ff a tempo*

*ff* back the an - - gel men *molto rit.* name Death. *ff a tempo*

*ff* back the an - - gel men *molto rit.* name Death. *ff a tempo*

*ff* *molto rit.* *a tempo* ♩ = 56.

*ff* *ff* *ff*

*Ped.* \*

26 *f*

3 6 7 6

Soprano. *mf*

And at His feet the mighty An - - gel

Tenor. *mf*

And at His feet the mighty An - - gel

*sf* *p* 3 *f* 6

kneeleth,  
*mf*  
And at His feet the mighty An - - gel

kneeleth,  
*mf*  
And at His feet the mighty An - - gel

*sf* *p* *f* *dim.*

*p* Breathing not; and the Lord doth look up-on him, Saying,  
*p* kneeleth, and the Lord doth look up-on him, Saying,  
*p* Breathing not; and the Lord doth look up-on him, Saying,  
*p* kneeleth, Breathing not; Saying,

*p*

27

*p* *accel.* *f*

"Thy wan-der-ings on earth are ended." A

*p* "Thy wan-der-ings on earth are ended."

*p* "Thy wan-der-ings on earth are ended."

*p* "Thy wan-der-ings on earth are ended."

27

*pp* *accel.* *cresc.*

Vivace.

voice a - rose\_ from out the beau-te-ous earth, *f* Cry-ing, *ff* "I am

*ff* "I am

*f* Cry-ing, *ff* "I am

*ff* "I am

Vivace. ♩ = 76.

*f*

The musical score is written for a vocal ensemble and piano. It consists of five systems of music. The first four systems are vocal parts (Soprano, Alto, Tenor, and Bass) with the lyrics "griev - ous for my chil - dren". The fifth system is the piano accompaniment, featuring a complex, fast-paced melody in the right hand and a supporting bass line in the left hand. The piano part includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and a tempo marking of *10* (likely 10 beats per minute). The score is written in a key signature of one flat (B-flat) and a common time signature (C).

The musical score is written for a vocal soloist and a piano accompaniment. The vocal part is in treble clef with a key signature of one flat (B-flat). The piano part is in bass clef with the same key signature. The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of two systems. The first system contains the vocal melody and the piano accompaniment. The vocal melody begins with a rest, followed by the lyrics 'voice a - rose from out the hol - low e - ther, Say - ing, "The'. The piano accompaniment consists of a series of chords. The second system continues the vocal melody and piano accompaniment. The vocal melody ends with the lyrics '"The'. The piano accompaniment ends with a final chord. The score is marked with dynamic indications: 'f' (forte) and 'ff' (fortissimo).

*Allegretto*

voice a - rose from out the hol - low e - ther, Say - ing, "The

"The

thing ye cursed hath been a - bolished - Corrup-tion, and decay, and dis - so -

thing ye cursed hath been a - bolished - Corrup-tion, and decay, and dis - so -

thing ye cursed hath been a - bolished - Corrup-tion, and decay, and dis - so -

thing ye cursed hath been a - bolished - Corrup-tion, and decay, and dis - so -

28

-lu - tion!" And the world shrieked, and the summer-time was bitter

-lu - tion!" And the world shrieked, the summer-time was bitter

-lu - tion!" And the world shrieked, the summer bitter

-lu - tion!" And the world shrieked, the summer bitter

28

And men and women feared the air behind them; And for lack of its green

And men and women feared the air behind them; And for lack of its green

And men and women feared the air; — And for lack of its green

And men and women feared the air; — And for lack of its green

29

Tranquillo.

graves the world was hateful.

graves the world was hateful. *p* There was no little

graves the world was hateful.

graves the world was hateful.

Tranquillo. 29

*cresc.* *ff* *ff* *p* *p* *p*

There was no vi - si - ble presence of be -  
 to - ken of dis - traction, There was no vi - si - ble presence of be -

The first system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The vocal staves have lyrics: "There was no vi - si - ble presence of be -" on the first line and "to - ken of dis - traction, There was no vi - si - ble presence of be -" on the second line. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

-reavement, No com - fort in the slow fare - well, — Nor  
 -reavement, No com - fort in the slow fare - well, — Nor

The second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The vocal staves have lyrics: "-reavement, No com - fort in the slow fare - well, — Nor" on the first line and "-reavement, No com - fort in the slow fare - well, — Nor" on the second line. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking and a *dim.* (diminuendo) marking.

## 30 Ancora più sostenuto.

gentle shutting of beloved eyes; There were no sweet green  
 gentle shutting of beloved eyes; There were no sweet green  
 There were no sweet green  
 No

## 30 Ancora più sostenuto. ♩=56.

*p*  
*p*  
*Ped.*

graves to sit and muse on, Till grief should grow a summer meditation  
 graves to sit and muse on, Till grief should grow a summer meditation  
 graves to sit and muse on, Till grief should grow a summer meditation  
 graves to muse on, Till grief should grow a summer meditation

*\* Ped. \* Ped. \**

Allegro vivo.

-ta-tion, *p* *pp*

-ta-tion, The shadow of the passing of an angel—

-ta-tion, *p* *pp*

-ta-tion, The shadow of the passing of an angel—

*pp* *pp* *f* Allegro vivo. ♩=132.

THE MOTHER. Contralto Solo.

31 *L'istesso tempo. con passione*

*f* *p* Whither, O Spirit of the

Nothing but sud-den parting— and a blankness.

*f* *p* Nothing but sud-den parting— and a blankness.

*f* *p* Nothing but sud-den parting— and a blankness.

*f* *p* Nothing but sud-den parting— and a blankness.

31 *L'istesso tempo. ♩=132.*

Lord, hast thou conveyed — them, My little ones, my little son and

Andante semplice. ♩=92.

daugh - ter? For

lo! we wandered forth at ear - ly morn-ing, And winds were blow-ing round us,

32

and their mouths Blew rose - buds — to the rose-buds, and their

eyes Looked vi - o - lets at the vi - o - lets, and their

hair Made sunshine in the sunshine, and their passing Left a pleasure in the

dewy leaves behind them; And suddenly my

little son looked upward, And his eyes were dried like dew-drops;

33 Molto Allegro.  $\text{♩}=72$  or  $\text{♩}=144$ .

43

*mp* and his go - ing Was like a blow of fire *f* up -

*Poco adagio. ♩=46.* *molto lento pp*  
- on my face. And my

*Poco più agitato. ♩=54.* *f molto espressivo*  
little son was gone- I knew it By the sign He gives the stricken,

*f* that the lost one Lin-gers no - where on the earth,  
(no-where on the earth,)

34

*f accel.* *f espressivo*

on hill or val - ley, Neith - er un - der-neath the

*f sempre accel.* *sempre f*

*f rall.* *Molto Allegro.  $\text{♩} = 72.$*  *mp* *sempre agitato*

grasses nor the tree-roots. Then I fled and sought him wild - ly - I

*accel.* *rall.* *sfp* *p*

*cresc.* *f*

sought him in the sun - light and the star - - - light,

*cresc.* *f*

35

*mf* *cresc.* *f*

I sought him in great for - ests, and in wa - - - ters

*p* *cresc.* *f*

*f*

Where I saw mine own pale im - age look - ing at me.

*f*

*f*

And I forgot my lit - tle bright-haired

*p* *f*

*f*

daugh - ter, Though her voice was like a wild bird's far be - hind me,

*f* *p*

**36** Più tranquillo. *pp poco rall.*

*poco rall.* *pp* *pp* *pp*

Till the voice ceased, and the un-iverse was silent.

Andante semplice. ♩=92. *pp*

And stilly, in the starlight, came I backward To the

*pp* *p*

*poco rall.* *p* Più tranquillo. ♩=72.

forest where I missed him; and no voices Brake the stillness as I stooped down in the

*colla voce* *pp*

Poco adagio. ♩=46. *pp* *Recit. molto lento*

starlight, And saw two lit-tle shoes filled

*pp*

*pp* *molto lento*

up with dew, And no mark\_ of lit-tle foot-steps an-y

*a tempo* *pp*

37 *f* *poco accel.* *p rall.*

farther, And knew — my little daughter had gone al-so.

*sf* *mf poco accel.* *rall.* *p lunga f*

*Allegro vivo.* ♩ = 132.

*f* *f*

Whith-er, O Spir-it of the Lord, hast thou con-veyed them, My

*ff*

lit-tle ones, my son, my lit-tle son and

*ff*

38

daugh-ter?

*a tempo* *accel.*

*f* *ff*

*Ped*

48 Poco adagio. ♩=44.

THE WATCHER. Baritone Solo.

Allegro moderato.

But I a - woke, and lo! —

*pp* *poco rall.* *p*

The musical score for 'THE WATCHER. Baritone Solo.' is written for a baritone voice and piano. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is 'Poco adagio' with a quarter note equal to 44 beats. The music begins with a piano introduction in the left hand, marked 'pp' and 'poco rall.', featuring a descending scale. The baritone enters with the lyrics 'But I a - woke, and lo! —' in a melody marked 'p'.

39 Più tranquillo. ♩=72.

the burthen was up - lift - ed, And I prayed with - in the

*mf* *pp*

The musical score for '39 Più tranquillo.' continues the previous section. The tempo is 'Più tranquillo' with a quarter note equal to 72 beats. The piano accompaniment features sustained chords in the left hand, marked 'mf' and 'pp'. The baritone continues the melody with the lyrics 'the burthen was up - lift - ed, And I prayed with - in the'.

cham - ber where she slum - bered, And I cried — "O

*f* *f*

The musical score continues with the lyrics 'cham - ber where she slum - bered, And I cried — "O'. The piano accompaniment features more complex chordal textures, marked 'f'. The baritone melody is also marked 'f'.

Molto sostenuto. ♩=50.

un - seen Send - er of Cor - rup - tion, I bless Thee for the won - der

*mf*

The musical score for 'Molto sostenuto.' is the final section on the page. The tempo is 'Molto sostenuto' with a quarter note equal to 50 beats. The piano accompaniment consists of dense, sustained chords in the left hand, marked 'mf'. The baritone melody is simple and hymn-like, with the lyrics 'un - seen Send - er of Cor - rup - tion, I bless Thee for the won - der'.

*allargando*

*p* *f* *ff*

of Thy mercy, Which softeneth the mystery and the part -

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

*allargando*

*p* *mf*

*a tempo*

- ing?"

*largamente* *f*

un-seen Sender of Cor - rup-tion, We bless Thee for Thy mer-cy, for the

*largamente* *f*

un-seen Sender of Cor - rup-tion, We bless Thee for Thy mer-cy, for the

*largamente* *f*

un-seen Sender of Cor - rup-tion, We bless Thee for Thy mer-cy, for the

*largamente* *f*

un-seen Sender of Cor - rup-tion, We bless Thee for Thy mer-cy, for the

*largamente* ♩=50.

*a tempo*

*ff*

won - der of Thy mer - cy, Which soft-en-eth the mys-ter-y

won - der of Thy mer - cy, Which soft-en-eth the mys-ter-y

won - der of Thy mer - cy, Which soft-en-eth the mys-ter-y

won - der of Thy mer - cy, Which soft-en-eth the mys-ter-y

40

*f* *p*

*allargando* *f* *ff* *a tempo*

and the part - ing."

*allargando* *f* *ff* *a tempo*

and the part - ing."

*allargando* *f* *ff* *a tempo*

and the part - ing."

*allargando* *f* *ff* *a tempo*

and the part - ing."

*allargando* *f* *ff* *a tempo*

and the part - ing."

*molto allargando* *ff*

*Ped.* \*

## II. THE SOUL AND THE DWELLING.

51

"A House miraculous of breath  
The royal Soul inhabiteth.  
Alone therein for evermore,  
It seeks in vain to pass the door;  
But through the windows of the eyne  
Signalleth to its kin divine."

Andante con moto quasi Andantino. ♩ = 116.

The piano introduction consists of two systems of music. The first system is in 6/8 time, marked 'p' (piano). The second system continues the melody and accompaniment, featuring more complex chordal textures and moving lines in both hands.

Soprano Solo.

41 *mp espressivo*

Tenor Solo.

Come to me! clasp me!  
*mp espressivo*

Come to me! clasp me!

41

The piano accompaniment for the vocal solo section begins with a 'pp' (pianissimo) dynamic. It features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand, with dynamic markings of 'p' (piano) and 'poco rall.' (poco rallentando) appearing later in the section.

*poco rall.*

Spi - rit to spi - rit!

cling - ing - ly,

ten - der - ly,

*poco rall.*

Spi - rit to spi - rit!

Ten - der - ly,

cling - ing - ly,

Min -

The piano accompaniment for the vocal section continues with the same eighth-note accompaniment. It includes dynamic markings of 'p' (piano) and 'poco rall.' (poco rallentando). The section concludes with a final chord in the right hand and a sustained note in the left hand.

*mf a tempo*

Min- gle to one! Ours are two dwell-ings, Won-drous-ly beau - ti-ful,

- gle to one!

*p colla voce* *mf a tempo*

*Ped.* \*

*mf*

Made in the dark-ness Of soft-tint-ed

*mf* *mf*

Ours are two dwellings, Wondrously beau - ti-ful, Made in the

*Ped.* \*

*dim.* *poco rall.* *a tempo*

flesh, Made in the dark-ness Of soft-tint-ed flesh:

*dim.* *poco rall.* *a tempo*

dark-ness Of soft-tint-ed flesh, of soft-tint-ed flesh:

*dim.* *poco rall.* *a tempo*

42

*mf sempre accel. e cresc. più e più*

In the one dwell-ing, Pri-son'd I dwell, And lo! from the o-ther Thou

*mf sempre accel. e cresc. più e più*

In the one dwelling, in the one dwelling, Pri-son'd I

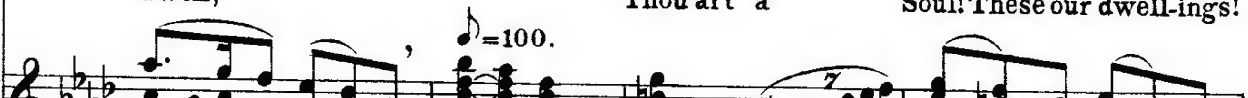
42

*mp sempre accel. e cresc. più e più**f allargando*

bec-kon-est me! — I am a Soul! These are our dwell-ings!

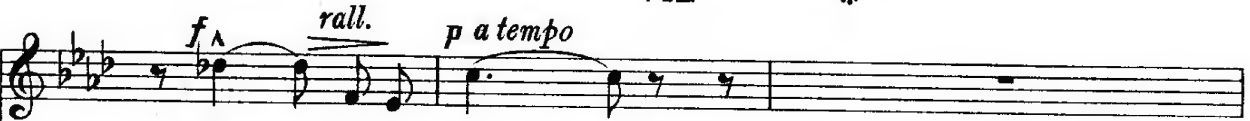


dwell, Thou art a Soul! These our dwell-ings!

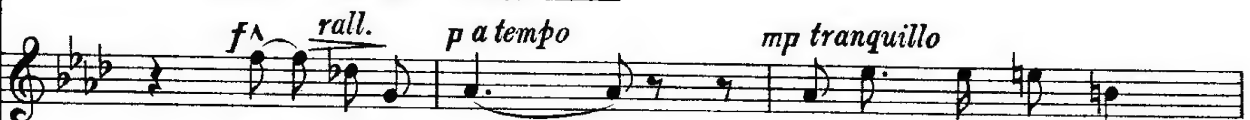
*f allargando*

Ped.

\*



O — to be free! —



O — to be free! — Beauteous, be - lov - ed,

*p rall.**a tempo**p tranquillo*

Is thy dear dwelling; All o'er it blowing The ro-ses of dawn—

43

*cresc. ed agitato* *f* *dim.*

Bright is the por-tal, The dwell-ing is scent - - ed, is scent-ed With-

43

*p* *cresc. ed agitato* *f* *dim.*

Poco meno mosso.  
*p con tenerezza* *ten.*

Now I ap-proach thee, Sweetness and o-dour,

*poco rall.* *p con tenerezza* *ten.*

- in and with-out; Now I ap-proach thee, Sweetness and o-dour,

Poco meno mosso. ♩ = 100. *ten.*

*p poco rall.* *p*

*sempre p* 44 *mf*

sweetness and o - dour Trem-ble up - on me - Wild is the rap-ture!

*sempre p* *mf*

sweetness and o - dour Trem-ble up - on me - Wild is the rap-ture!

*sempre p* 44 *p*

*accel. e cresc.*

Thick is the perfume! Wild is the rap-ture! Sweet bursts of mu - sic,

*accel. e cresc.*

Thick is the perfume! Thick is the per - fume!

*accel. e cresc.*

*mf* *poco rall.* *mp*

Sweet bursts of mu - sic Thrill from with-in! Clasp me!

*mf* *poco rall.* *mp*

Sweet bursts of mu - sic Thrill from with-in! Come to me! clasp me!

*mf* *dim. e rall.* *p*

*pp rit.* *p rall.* *poco rall.*

Come to me! close to me! Cling-ing-ly, ten-der-ly, Min-gle to

*pp rit.* *p\_ rall.* *p poco rall.*

close to me! Ten-der-ly, Min - gle to

*pp colla voce* *p* *rall.*

**45** *f a tempo, agitato*

one! Wild - ly, wild-ly with - in me Some in - mate

one!

**45**  $\text{♩} = 116.$  *mf a tempo*

*Ped.* \*

*mf accel.*

rush-es, Some ea-ger in - mate Rush-es and trem-bles,

*f agitato*

Wild - ly with-in me Some ea-ger in - mate

*mp accel.*

*Ped.* \*

*cresc.* *f* *f* *f*

And calls in the ears, — Yearns to thee, cries to thee!

*mf accel.* *f* *f* *f*

Peers from the eyes — And yearns to thee, cries to thee!

*cresc.*

*f* *poco rall.*

Claim-ing old kin - - - ship In lives, in lives — far re -

*f* *poco rall.*

*♩=116.* Claim-ing old kin-ship In lives, in lives — far re -

*f a tempo* *dim.* *p* *poco rall.*

*Ped.* \*

46 *p tranquillo*

- moved! Pent in its pri - son Must each mi-ra-culous

*p tranquillo*

- moved! Pent in its pri-son Must each mi-ra-culous Spi-rit re-main,

*a tempo, tranquillo* 46 *p*

*p* *mp agitato e cresc.*

Spi-rit re-main, Stri-ving to lan - guage

*p*

Yet in - ar - ti - cu-late,

*p* *agitato*

*f poco rall.* *f largamente*

Mu - sic and mem - o - ry, Rap - ture and dream! Yea, from my fore - head

*mf agitato* *f poco rall.* *f largamente*

Mu - sic and mem - o - ry, Rap - ture and dream! Yea, from my fore - head

*cresc.* *mf poco rall.* *f largamente*

*ten.* *mf* *dim.*

Kiss the dark fan - ta - sy! Ten - der - ly, Min - gle to one!

*ten.* *mf* *dim.*

Kiss the dark fan - ta - sy! cling - ing - ly, Min - gle to one!

*ten.* *p*

*p tranquillo* *p poco rall.*

Is not this lan-guage? Music and memory, Rap - ture, rapture and dream?

*p tranquillo* *p poco rall.*

Is not this lan-guage? Music and memory, Rap - ture and dream?

*p tranquillo* *poco rall.*

47 *mf a tempo* *f molto largamente.*

O in the dew - y - bright Day-dawn of love, O in the dewy-bright

*mf a tempo* *f molto largamente*

47 *mf a tempo* *f molto largamente*

*Ped.* \*

*a tempo* *mf accel. sempre e cresc.*

Day-dawn of love, Is it not won - drous, Blush-red with ro-ses, The

*mf accel. sempre e cresc.*

Day-dawn of love, Is it not won-drous, is it not

*a tempo* *mp accel. sempre e cresc.*

beau-ti-ful, mys - ti-cal House of the Soul! O won-drous, is \_\_\_\_\_  
O won - drous

won-drous, Blush-red with ro - ses, is it not,

*f allargando*

*f allargando*

*Ped* \*

*f accel.* *poco rall.* - *f* - - - Più lento.

it not wondrous, The beau-ti-ful, mys-ti-cal House of the Soul!

*accel.* *poco rall.* - *f* - - -

is it not wondrous, The beau-ti-ful, mys-ti-cal House of the Soul!

*Più lento.*

*accel.* *f* *poco rall.* *p*

48 *p* *pp* *molto rall.*

Is it not wondrous, won - drous, The House of the Soul!

*pp* *molto rall.*

The House of the Soul!

48 *rall.* *pp* *pp tranquillo* *poco rall.*

Lento solenne.

61

Contralto I.

L'istesso tempo.

SOLI.

Contralto II.

But

Soprano.

But

Alto.

*pp*

*slentando*

Tenor.

My Soul, thou art wed To a perish-a-ble thing,

Bass.

My Soul, thou art wed To a perish-a-ble thing,

Lento solenne. ♩=58.

My Soul, thou art wed To a perish-a-ble thing,

L'istesso tempo.

♩=58. *pp*

death from thy strange mate Shall sever thee full soon,

death from thy strange mate Shall sever thee full soon,

Baritone Solo.

But death shall sever thee full soon,

*pp*

If

*pp*

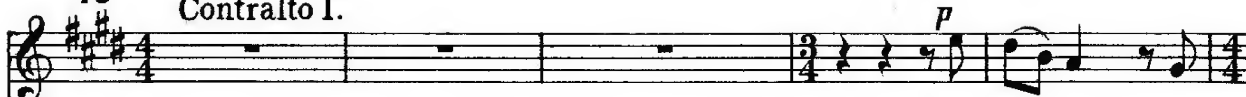
If

*pp*

If

49

Contralto I.



The sor-row, the

Contralto II.



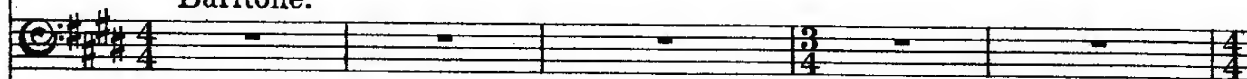
The sor-row, the

Tenor II.



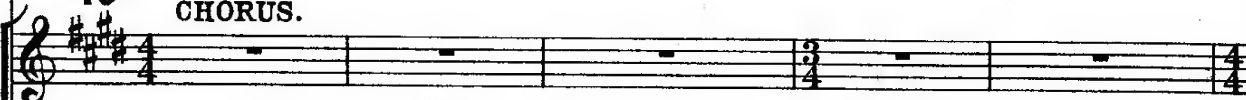
The hope,—

Baritone.



49

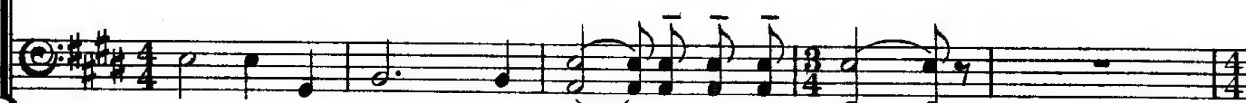
CHORUS.



thou wilt reap wings Take all—the Flesh can give:—



thou wilt reap wings Take all—the Flesh can give:—



thou wilt reap wings Take all—the Flesh can give:—

49



hope, the fear, That floweth a-long the veins:

hope, the fear, That floweth a-long the veins:

— the fear, — That floweth a-long the veins:

That flow - eth a-long the veins:

Take all, nor be a -

Take all, nor be a -

Take all, nor be a -

Take all, nor be a -

*p*

Soprano Solo.

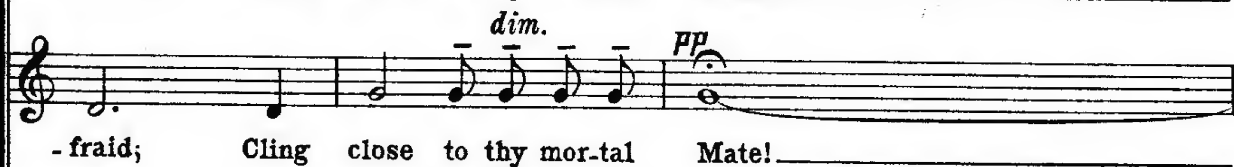
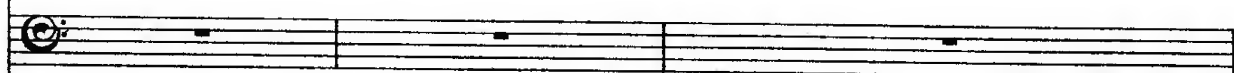
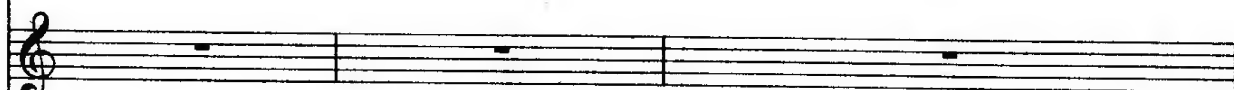
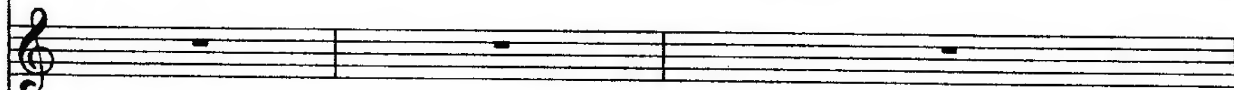
*poco più lento*

Is it not wondrous, The beau-ti-ful

Tenor I Solo.

*poco più lento*

Is it not wondrous, The beau-ti-ful



*rall.* 50

House of the Soul!—

*rall.* 50

House of the Soul!—

**SOLI.**

Contralto I. *mp* *p*

So shalt thou du - ly wring Out of thy long embrace The

Contralto II. *mp* *p*

So shalt thou du - ly wring Out of thy long embrace The

Tenor II. *p* *p*

Out of thy long embrace The

Baritone. *mp* *p*

Thou shalt du - ly wring Out of thy long embrace The

**CHORUS.** 50

50 = 58.

*p*

**SOLI.**

Contralto I.  
hun - ger and thirst, the hunger and thirst where - of The

Contralto II.  
hun - ger and thirst, the thirst where - of The *cresc.*

Tenor II.  
hun - ger and thirst, the thirst where - of The *cresc.*

Baritone.  
hun - ger and thirst, where-of The *cresc.*

hun - ger and thirst, the thirst where - of The

*mp*

**CHORUS.**

Mas - ter mak - eth thee wings;— *p*

Mas - ter mak - eth thee wings;— *p*

Mas - ter mak - eth thee wings;— *p*

Mas - ter mak - eth thee wings;— *p*

Be not a-fraid, my Soul, To *p*

Be not a-fraid, my Soul, To *p*

Be not a-fraid, my Soul, To *p*

51 *p*

But put her gently down In the earth beneath thy

*p*

Put her down 'neath thy

*p*

Put her down 'neath thy

51

leave thy Mate at last,

leave thy Mate at last,

leave thy Mate at last,

51

*p*

*mf* *dim.*

feet. And dry thine eyes and has - ten To the im - per - ish - a - ble

*mf* *p*

feet. And dry thine eyes and has - ten To the

*mf* *p*

feet. And dry thine eyes and has - ten To the

*mf* *p*

And dry thine eyes and has - ten To the

*p*

**SOLI.**

*p* *espress.* *mf*

springs; And it shall be well for thee In the

*p* *espress.*

springs; It shall be well for thee

*p* *espress.*

springs; It shall be well for

*p* *espress.*

springs; It shall be well for

*pp*

beau - ti-ful Master's sight, If it be  
 In the beau - ti-ful Master's sight, If it be  
 thee If it be  
 thee In the beau - ti-ful Master's sight, If 'tis

found in the end Thou hast used her, used her  
 found in the end Thou hast used her  
 found in the end Thou hast used her  
 found in the end Thou hast used her

